BRIDGE WITHOUT A PARTNER

A VARIATION THAT MEETS A WANT LONG FELT.

The Partner as a Source of Mistakes Eliminated by Four Hand Bridge—Scoring the Worst Feature, but That is Made Easy by the Method Explained Here.

One of the peculiarities of bridge is that all the mistakes that are made, all the rubbers that are lost, all the declarations that are disastrous and all the tricks that get away are clearly the fault of the partner. All that is necessary to confirm this statement is to listen for a moment to the remarks made after every social game for prizes:

"If it hadn't been for that fool woman making it diamonds with only five to the ten and not another trick in her hand, I should have been top score." Or:

"I am sure it was a good no trumper, and she had the ace of hearts and two honors in clubs in her hand, and yet she lost two tricks on it! Why, if I had played the hand——"

Every person who has played bridge for any length of time must acknowledge that the majority of the tricks lost in the play are due to the partner's lack of understanding or insight. It is astonishing how few partners can see through the backs of your cards, and then they are so careless in minor details.

They seem to have no idea of the make that would best fit your hand, they pay no attention to the score or they do not see your echo or they don't know the eleven rule, or something of that kind. It is their fault.

When you are tied to a partner of this sort all through a rubber it is bad enough, but when you cut the worst player at the table time after time and see the smile of mingled satisfaction and derision that flits over the faces of your adversaries when they realize that they have not cut either one of you for a partner—why, it is perfectly maddening. Of course they do not see that the shocking plays were all your partner's fault, and they look as if they thought you might have had something to do with the loss of the last rubber.

If you had any legitimate excuse you would quit the game. All that keeps you at the table for another rubber is the hope that you will cut another partner next time, so that the adversaries shall see whose fault it was and shall realize that you are the best player at the table, but your partner kills you.

Well, they have invented a variation of bridge which does away with all these troubles and puts each player at the table on a perfectly even footing. They have not given it a name yet, but it is an American improvement on a game they call king's bridge in England. The improvement is so great that it is almost another game. For want of a better title most people call it four hand bridge.

The great objection to it so far has been the very complicated process of adjusting the scores at the end. In general it seems as if nothing short of an expert accountant could figure out what each owes the other, and mistakes are the rule rather than the exception. Skat players have had the same difficulty for fifty years. THE SUN proposes to set them both at ease and show them how easy it is when you know how. But first for the game.

Four hand bridge is for four players and the table is complete with four. These four play twelve deals, no more and no less, so that every one knows just how long the game will last. There are no rubbers, each hand being played for all it is worth.

This prevents the wicked partner from making it spades because he is twenty-eight up when you have four aces in your hand. The same thing is further prevented by the fact that the dealer has no partner. Many persons have insisted that dummy should be a dummy and should leave the room as soon as he has laid down his hand. In four hand bridge there is no such person as dummy, so that problem is solved.

The four players cut for choice of seats and cards and the first deal, although the deal is not worth anything. The scores are kept in four separate columns, one for each player. It is not necessary to have different divisions for tricks and honors, because they are added together and put down as a lump sum at the end of each deal.

The deal passes to the left as usual. The dealer in each hand is the one to make the declaration, the values being the same as in ordinary bridge. If the dealer passes the make the player sitting opposite him, who is not his partner, remember, but simply and absolutely a dummy, an outsider who has nothing to do with the game for that deal, is obliged to sort the cards he finds in front of him and to declare according to the following invariable rules:

If he finds three or four aces it is a no trumper, no matter what the rest of the cards may be. If he cannot find at least three aces it cannot be no trumps, even if he finds all the kings and queens in the pack.

When there are not three aces the longest suit must be named for the trump. If two suits are equal in length the trump must be the one with the greatest number of pips on the cards, counting the ace as 11, the king, queen, jack and 10 as 10 each, and all other cards at their face value. If two suits are equal in length and pip value, the one of the higher rank in scoring value must be declared, hearts outranking diamonds and clubs outranking spades.

With such cards as the following, for instance, the declaration being passed by the dealer—H, A K 7 4; C, A K 10 2; D, 8; S, K J 9 5—the declaration must be spades, because it has the greatest pip value of the three four card suits. The hearts count 32, the clubs 38 and the spades 34.

If a declaration is laid on the table when dummy's cards are exposed, which is not correct, the adversary who has led a card can take back his lead and demand that the declaration be changed, or he can let the declaration and his card remain. If the third hand plays to the first trick the erroneous declaration stands.

The play is the same as in the ordinary game, except that the player sitting opposite the dealer must not attempt to prevent him from revoking. It is to the interest of this player to have the dealer lose, as will be evident when we come to consider the scoring. At the same time it is to his interest not to have the adversaries of the dealer win, as he will have to pay them if they do, so that he has every inducement to keep his mouth shut and not up to his true character, a dummy that is blind and deaf.

After the play of the hand is finished nothing is put down on the pad except the dealer's score. If he wins he is so much plus; if he loses he is so much minus.

Suppose he makes two by cards in hearts and loses simple honors, he puts down a zero, or the sign of equality, just to show that the deal was played although he scored nothing on it. If he should lose the odd at no trump but hold thirty aces he would score the difference to his credit, 18 plus.

Each successive score is added to or subtracted from the preceding one, so that the bottom figure in the column shows the exact state of the player's score. If the dealer has 64 to his credit and loses 18 points the next figure put down will be 46 plus.

At the end of the four deals, each player having had a declaration once, the one who dealt the first hand of all sits still. The player sitting opposite him changes places with the one on his left. The deal then passes to the left; that is, to the player who sat opposite the first dealer of all.

At the end of another four deals, the player who began the round sits still and the one opposite him and the one on his left change places, the deal passing to the left as before.

The following diagram will show the changes of position brought about if we suppose that A dealt the first hand for the first round:

	B	C	D
C	D	B	C
A	A	A	A

On the second round B dealt the first hand. On the third round D dealt first. After changing positions the players may cut for the first deal if they prefer it.

At the end of twelve deals each player will have had each of the others opposite him for four deals and the game will be at an end. The next thing is to balance the scores in order to see how much each player wins or loses, and it is this balancing that has been the stumbling block to all who have so far tried the game. The same objection has applied to skat, in which the scores must be adjusted in the same way.

Three ways are taught in all the text books, and they are given as if there were no others possible. Which is the easiest of the three depends on the arithmetical skill of the player who keeps the score, but all of them seem to require the services of an expert accountant. The simplest is probably the following, which will serve as a proof of the correctness of those that are to follow:

Suppose the players to be called A, B, C and D. Draw a line under the final score of each as it appears on the pad and then, starting with A, subtract from his winnings what he owes B. Put A down plus and B down minus. Do the same with C's score as compared to A's, and then with D's. That will finish up A's account. Then balance B's account with C and D, and finally C's score with D. We are then ready to add up, and this is what we find:

A	B	C	D
+168	+92	+ 14	+86
— 76	— 76	—164	—82
+154	—78	— 72	+ 6
— 82	+ 6		+72
+312	+ 8	—304	—16

This is the method which is used by almost all skat players and which has been the favorite for nearly a hundred years. So far it has been the one always taught to those who take up four hand bridge.

Another method, recommended because it requires less figuring and is free from the objection of having to add columns that contain both minus and plus items at the end, is the following:

Deduct the lowest score of the four from all the scores and then add up the remainders thus found. Their sum is the total loss of the player who has the lowest score.

To find what each of the others owes or wins multiply these remainders by the number of players. From the product of each multiplication subtract the points lost by the lowest score. The remainders are the points won or lost by the others.

To illustrate this process let us assume that the final scores of A, B, C and D were as before. This gives us C's as the lowest score of the four, and we proceed thus:

A	B	C	D
+168	+92	+ 14	+ 86
— 14	— 14	— 14	— 14
+154	+ 78	0	+ 72=304
4	4	4	4
+616	+312	0	+288
—304	—304	—304	—304
+312	+ 8	—304	— 16

In this method, which is a favorite with some players, if the lowest score is a minus it must be added to the others, because the amount lost by the low score must have been won by each of the others, in addition to which they must be paid for what they have won themselves on their own scores.

When two players are tied for low score both must be put down to zero, but only one is subtracted from the scores of the other players. The sum of the remainders after this subtraction must be charged to each of the low scores equally. Some persons think it should be divided, but this is a mistake. For instance:

A	B	C	D
+ 48	+ 48	+280	+186
— 48	— 48	— 48	— 48
0	0	+232	+118=350
4	4	4	4
0	0	+928	+472
—350	—350	—350	—350
—350	—350	+578	+122

The third method of adjusting the scores is suited only to three players. It consists in doubling the winnings of each player, as he has won from two, and then deducting the sum of the other players' winnings. Thus:

A	B	C
+168	+ 92	+ 14
+336	+184	+ 28
—106	—182	—260
+230	+ 2	—232

In this method the 106 deducted from A's score is the sum of B's 92 and C's 14, B's 182 is the sum of A's 168 and C's 14, and so on.

These three methods have been the only ones known to card players, and they have struggled along with them for years. All German skat players and most of the bridge players use the method first explained, in spite of its cumbersomeness.

Many persons who play four hand bridge do not take the trouble to figure out the scores at all, on account of the bother, but simplify matters by calling the top score the winner and allowing him to collect the difference from each of the others. While it is quite fair for the top score, it is rather hard on the others, as will be evident if we take the results of the first example given. A would collect 76 from B, 154 from C and 82 from D, giving him his 312; but this would be rather hard on B, who is really a winner of 8 points, instead of a loser of 76.

The method suggested by THE SUN, and which will be found equally applicable to four hand bridge or to skat or to any other game in which the scores have to be adjusted in this way, is to add up the four scores and then divide the total by the number of players to get an average. If this average is deducted from the score of each player it will give the same proportionate result as any of the three clumsy methods which are now in use all over the world.

Suppose we take the figures already used for the four players:

A	B	C	D
+168	+92	+14	+86=360÷4=90
— 90	—90	—90	—90
+ 78	+ 2	—76	— 4

If each of these last figures is multiplied by four it will give exactly the same result as that obtained by the previous methods, but as the larger figures are never necessary, the proportion being the essential thing, nothing can be shorter or simpler than this method of averages.

In all skat tournaments the rule is to play for a fourth of a cent a point and after the larger figures given by the old methods have been obtained they have to be divided by four to reduce them to dollars and cents. By the method suggested by THE SUN the amount in cents is arrived at immediately.

With this simplification of the scoring the great objection to four hand bridge is removed and there is no reason why it should not be a popular game for those who are continually victimized by bad partners.

ONE OF THE CAUSES OF THE RIOT ON THE LONGCHAMP RACECOURSE IN PARIS.

HOW THE STARS ARE COUNTED.

Use Made of the Microscope and of Photographic Plates.

From the London Daily Mail.

The gigantic but fascinating task which J. Franklin-Adams, F. R. A. S., has undertaken of counting the myriad stars in the heavens and assigning to each its proper magnitude is one which demands the quality of almost infinite patience.

Mr. Franklin-Adams has already secured photographic plates covering the whole of the southern hemisphere, and these with the series dealing with the northern hemisphere will number more than 200. Each plate, which is 15 inches square, records from 20,000 to 250,000 starry images, and on a rough calculation the total number of stars photographed will prove to be about 23,000,000

The task of counting the stars on the plates has already been commenced, and that work together with the cataloguing will take another ten years. The method of counting the stars on the plates was explained yesterday by R. J. Mitchell, Mr. Franklin-Adams's chief assistant.

"First taking one of the plates," said Mr. Mitchell, "we move it across a graduated grating contained in the field of a high powered microscope. A horizontal strip in the grating is then examined and the stars in this small area are counted from left to right. Of course it is impossible to insure absolute accuracy, for there is the possibility that a star may be counted twice or missed altogether.

"Then there is the difficulty presented by mechanical specks on the plates, which may at first be taken for stars; but Mr. Franklin-Adams has a method by means of which all stars above the tenth magnitude can be differentiated from dust specks. Mr. Franklin-Adams and his assistants check one another in the counting, but there is always a slight difference in the totals, due of course to the personal equation as represented by the operator.

"Merely to count the stars on an average plate, apart from noting their photographic magnitude, occupies the time of two men for more than a fortnight if they work seven hours a day. In taking the plates Mr. Franklin-Adams used a triple achromatic ten inch lens working at F6. In the northern hemisphere the minimum exposure was 2 hours 20 minutes and in the southern, with its clearer atmosphere 3 hours."

THEY ARE TANAGRA ROBES

HERE ARE TWO OF THE GOWNS PARIS WOULDN'T STAND,

But the Style Is the Fashion, Says an Expert—Directory Costumes Worn Without Corset or Petticoats, but Still Behind Record of Mme. Visconti.

PARIS, May 16.—"I cannot understand how any one can profess to be scandalized by my creations." The speaker is a Boulevard Haussmann dressmaker, and her subject is the four living models whose appearance at the Longchamp races last Sunday in gowns that fitted them as though their bodies had been sheathed in silk scabbards created a sensation.

"Fashion," she continued, "is not evolving toward this style; it has evolved and has reached it.

"First came the ordinary dresses, bodice and skirt separate at the waist. Then the waist moved higher and higher until we reached the Empire style.

"To-day we are as Directoire as it is possible to be. The dress is made more and more of a single shade of color and more and more moulded to the form.

"I do not, however, call these dresses, about which so much uncalled for excitement has been raised, Directoire dresses. They are Tanagra robes.

"Now, how can any one find anything improper in such gowns? They are only slightly open below the knee on the left side and the background is of black silk. The dress is peculiar in this, that it must be worn without either petticoats or a corset, but over a sort of silk combination stiffened with whalebones."

It may be an exaggeration to say that "we are to-day as Directoire as it is possible to be," but a visit to some of the great establishments in the world of dress, including Paquin's and Worth's, proved that the latest masterpieces of these eminent authorities show distinct symptoms of Directoire style, although nothing so startling as the scabbard dresses shown at Longchamp was to be seen. It is very evident women to be well dressed will henceforth have to have a figure that can only be described as attenuated.

It is not likely, though, that any modern women will equal the record of Mme. Visconti, who, like Mme. Tallier, was one of the queens of beauty of the Directoire period. One day as she walked in one of the summer gardens then in vogue the company present began betting what the weight of her clothes, including her footwear and jewels, would be. After much discussion the total was estimated at two pounds.

Mme. Visconti smiled disdainfully and went into a summer house, where some of the ladies present were summoned to act as judges. Scales were sent for, and it was found that dress, jewels, cameos and all only just turned the scale at one pound.

THIRTY YEARS IN THE WILDS.

Richard Payer Writing the Story of His Explorations in South America.

The South American explorer Richard Payer, is settled in a suite of rooms in Vienna surrounded by many hundreds of notebooks, maps, sketches and water colors that he made during thirty years in the field. He has closed his career of scientific investigation and is now preparing the results for publication.

His younger brother, Julius R. Payer, commanded, with Weyprecht, the Arctic expedition that discovered Franz Josef Land, and all the world knows his name. But few of the general public have heard of Richard Payer, though his work has been incomparably greater, for he has done more than any other one man to collect detailed and accurate information of the vast Amazon basin.

Many scientific men know of his work, for a condensation of his scientific results has from time to time been published in scientific journals. He has enriched the maps of South America, and some of his collections have gone to the museums of Europe. But Payer is unique in this respect, that he has waited till the end of his active career to begin, when he is 72, the collation of the results he has achieved in a lifetime.

Payer went to the Amazon in 1876 without any financial backing and poor as scientific men usually are. He was well grounded in the best methods of research, especially as relates to botany, geographical surveying and map making. He had unusual advantage in his talent as a draughtsman and water colorist, and he acquired the Portuguese language before leaving for Brazil.

With this equipment he plunged into the wilds of the Amazon basin to make his living as well as to work for science. He got along for the first few years by giving part of his time to teaching, but long ago the subventions of the State of Amazonas and the demand for his collections in Europe enabled him to give all his time to his life work.

Payer has crossed South America in its broadest part from ocean to ocean four times in small boats or on foot. His work covered most parts of the Amazon and a portion of the Orinoco basins.

The basis of his work was the study and collection of plants, and many of his discoveries were new to science. But to other fields he gave almost equal attention. He was especially interested in studying the economic uses of plants and the distribution and nature of oils and how they may best be utilized.

He is credited with valuable suggestions concerning the collection of gums and rubber and their preparation for market. He studied all the forms of the land, the courses of the rivers, and every unknown tribe he met.

Many visitors to the world's fair at St. Louis saw a large and beautiful map of the State of Amazonas on which the distribution of its natural resources was effectively laid down. The map was the handiwork of Richard Payer, based chiefly upon his own researches, and nothing else has given so good an idea of the riches of that vast region. He has supplied many corrections to the existing maps of the northern half of Brazil.

Many thousands of plants collected by Payer have been sent, living or dried, to Europe and are chiefly to be seen in the botanical gardens or museums of London, Berlin and Brussels. One of the greatest features of his work is the enormous number of drawings of landscapes, plants and natives which he did in water colors. They are regarded as superior to modern photographs because the natural colors are faithfully rendered.

Payer is a vigorous old man, still full of enthusiasm, and the prospects are good that he will live to read the history of his life work that he is now preparing.

What Becomes of the Golf Balls.

From the Grand Magasins.

In the afternoons when the dishes are washed up Ciss goes and sits down by the golf links. There's a place where many of the gentlemen send their balls over. Ciss takes a basket of apples with her and when a ball comes near her she puts it in her basket under the apples. Then when the gentlemen come to look for it they can't find it and they think it must have gone down stream.

Ciss sells the balls to her young man that lives in the village. He gives her twopence apiece for them and he sells them himself to the makers for sixpence.

A SECOND EXAMPLE OF THE NEW DIRECTOIRE FASHIONS.

ROYAL WEDDING IN RUSSIA.

Pomp and Ceremony at the Marriage of a Grand Duchess.

ST. PETERSBURG, May 10.—The wedding of a Russian Grand Duchess and a Swedish Prince is not of itself of much importance, but to a spectator of the series of gorgeous ceremonies there is much of interest. Compared with this wedding celebration similar affairs in the rest of Europe are simply ordinary bourgeois Sunday afternoon entertainments. The rococo palace of Tsarskoe-Selo is gorgeous, but the palace of Kremlin would be a more fitting place for the ceremony which has just been concluded. In that marvellous palace, which has no counterpart elsewhere, those curious wedding crowns and robes and veils and traditions of every sort would have been perfectly in place.

It was a most interesting event, for all that, if one looks at the whole thing from the point of picturesque novelty. First to be noticed is the gigantic apartment in which the wedding banquet and great court ball were held. It is called the Catherine Salon and gives one the impression of being fitted up entirely in gold. This furnished an admirable setting to the various processions and presentation ceremonials. During the banquet more than 600 persons sat at the tables. It gave one quite a shock to see the dignified bestarred court chamberlains standing behind the chairs of the royal personages. No doubt this was the custom everywhere in times gone by, but now one looks upon a court official in quite a different light. Here, however, they were put to their original occupations.

The Czar and the King and other royalties looked rather plain, as usual, in the midst of this Eastern color panorama. The bridegroom especially, in a naval Lieutenant's uniform, would have been lost altogether but for the fact of his being tall and carrying a couple of Russian orders, notably the highly decorative and sparkling collar of St. Andrew.

The procession from the Catherine apartment to the chapel for the ceremony was the key of the performance and a particularly fine opportunity to take stock of the personages taking part, the uniforms and dresses, &c. The court ladies' Russian dresses were most interesting and highly becoming when paired off with semi-Oriental uniforms of some male participants. These dresses consist of a carmine colored mantle, gold embroidered, and the diadem-like Russian headdress from which flows a white veil reaching almost to the feet. The dresses of the visiting royal ladies, although highly finished Paris gowns, no doubt looked rather plain beside the court ladies' garb.

About the dress and dressing of the bride there are many accounts. There is, however, a tradition that must be followed in this as well as in other ceremonies about the court. The dressing takes place from a table which has been used by all the Grand Duchesses for several hundred years. On that table are placed the bridal crown, a diadem of large brilliants, bracelets, earrings and a necklace, also the ermine trimmed, scarlet robe with an immense train, which is put on after the crown is in place.

The marriage according to the orthodox ritual was celebrated by the Metropolitan and a whole staff of popes in a handsome chapel in blue and gold filled with palms and white lilacs. The singing and impressive ritual made it a very interesting part of the day. The Lutheran service that followed was very plain, as might be imagined, although the Bishop who performed the ceremony was attired in mitre and a robe which vied with the Metropolitan's in color and richness.

Upon this followed the dinners and banquets and balls. The brilliant procession moved from one function to another as tradition ordered. One little incident deserves to be mentioned as illustrating "tradition." At the ball following the marriage and after the royalties had danced or rather walked the polonaise, a small table with a couple of fresh decks of cards was carried into the ballroom to the surprise of all the strangers. The object, it appears, was Catherine II.'s card table, which must always be present at court functions, although of course never used for its original purpose.

The two principal victims of all this fuss, very unaffected and amiable young people too, were at last left to themselves after three days of festivities. Before it was all over they had to stand for two and a half hours while a file of people paraded past and were introduced. That last trial ended the long drawn out wedding.

No Place for Dogs.

From the Japan Chronicle.

Is it impossible in Japan to keep a good dog? I have twice had my dogs disappear in a seemingly miraculous way.

As I am well aware that there is a great demand for dog skins, especially those of young dogs, we have been careful in having our dog watched; nevertheless, he disappeared this morning.

Almost every foreigner has lost a dog or dogs, and even a sea captain who was three days on shore had his dog poisoned the first day he put his foot on land.

LUCINDA'S EXPERIENCES.

Her Latest Quite the Most Novel and Extraordinary of All.

"I have told you," said Lucinda, "of some of my experiences in city cars, of how men have got up to give me a seat, of how once when I was standing up a man gave up his strap to me to hold on by, and of how once in an elevated car a man who was standing leaning against the back of a cross seat stood aside to give the back to me; but more extraordinary than any of those experiences was one I had yesterday on a car in the subway.

"This was the forward car of the train and I had taken it partly because it was a steel car and partly because I thought I would be more likely to get a seat there, but when I got in I found all the seats taken and so I thought I would walk on up to the forward end and look out ahead there at the tunnel as we went along.

"You know that's a most fascinating sight, the tunnel as you run through it with the train in rapid motion. You swing around curves where you can see ahead but a little distance and you wonder at the courage of the motorman in taking it at speed, and then all of a sudden you open up a long stretch of straight track with its lights set at regular distances in the tunnel's roof and stretching along interminably, and you rush past stations—if it's an express train, as this one was.

"But my enjoyment of this wondrous underground spectacle was marred a little because I had to make an effort to see it, which came about in this way:

"Ahead of me when I entered the car was a man who marched straight forward and took the forward strap of all, up at the front end of the car on the left hand side, the forward straps on the other side being occupied, and I got the next strap back of this man that had thus gone in ahead of me. So to look out ahead through the front end of the car I had to hold on to my strap and swing out toward the aisle to look past that man in front.

"You have that situation in your mind clearly? Now let me tell you what happened next.

"In about a minute this man who had come in ahead of me and who was now holding by the strap ahead seemed to discover or to realize that he was obstructing my view; and do you know what he did? Without a word or a sign to me he let go of that forward strap and moved over to the other side of the car and three or four straps back to give that front strap on my side to me so that I could enjoy the view without inconvenience. And I moved up a strap and took the strap that he had left. But that wasn't the only extraordinary experience I had on this trip.

"Now I had the front strap and my view ahead along the tunnel was quite unobstructed; but at the next station there came into this car a man who came clear to the forward end of it and who, interested in the marvellous show ahead, leaned up against the door jamb ahead of me, something that I hadn't thought of, but which cut off my view again, as the other man hanging to the strap ahead had done. And do you know what this man did?

"In about a minute he moved away, as the first man had done, and for precisely the same reason. And a little later another man who came and stood in the doorway in front of me moved away in exactly the same manner.

"So here were three men who one after the other had moved out of my line of vision, who without a word or a sign had denied themselves a pleasure in order to give a pleasure to me. Now, I don't pretend to be a psychologist or anything like that, you know, but I figure it something like this:

"Perhaps I am doing them an injustice, but I doubt if any one of these men if they had been seated would have given up his seat to me if I had come along casually and stood in front of him, because in that situation he would have been governed by the force of habit. But in the situation I have described it was different.

"Here all of us, the men and myself, were interested alike in something novel; and in moving aside for me they were prompted not by mere politeness but by a spontaneous instinctive thoughtfulness of me; in this novel situation they were moved by a primitive, original impulse that might not have been wakened in them at all in the routine circumstances, but which here did move them to a fine, natural courtesy.

"Is that clear to you? It is to me.

"Now in this car the seats at the forward end were all occupied by men, and when I came in none offered his seat to me. But after a while, at a station, a man got up to go out; and when he got up he tapped on my shoulder to indicate the seat he was leaving to me. You have seen men do that? Well I thanked him, with a little inclination of my head—really. I must get over that habit—of thanking such men—and took the seat; but I had not thanked any of the men who had moved so that I could look out at the front end of the car, because I knew that it would have marred their pleasure if I had done so. What they had done had been prompted by a desire to give pleasure to me, and they knew that I appreciated it.

"What do you suppose can happen to me next?"

TO COLLEGE ON ASPARAGUS

LONG ISLAND GIRL'S WAY OF GETTING THROUGH BARNARD.

Not Only Has the Asparagus Patch Paid Her Expenses but It Will Give an Education to Her Younger Sisters Also—Healthful as Well as Profitable.

One of the young women to be graduated from Barnard College in June has paid her way through college by cultivating and selling asparagus. Her home is on Long Island and her asparagus patch comprises just one acre and a quarter. Except for planting the asparagus this girl and her two younger sisters have done all the work of cultivating, gathering and shipping the vegetable to market.

"For the last three years the net returns from our patch of asparagus have been in the neighborhood of $250," the college girl confided to the reporter. "We planted the first half acre seven years ago when I was 15 and my sisters 12 and 10.

"I was in the high school and very anxious to take a college course, but knowing that our family was large and father's salary small the only thing was for me to earn the money. After reading in a newspaper about a girl in Massachusetts who had sent herself to college on a cranberry patch, I asked father to rent me the small field belonging to our place instead of renting it to a farmer.

"When he had heard all my plans he agreed to let me have the field rent free provided I would plant asparagus and turn it over to the younger girls when I finished college. We planted only a quarter of an acre that year. It took all the money that the three of us could rake and scrape together to pay for roots, and if father hadn't bargained with the farmer who rented the balance of the land to furnish the manure and do the planting I don't think we would have had an asparagus patch.

"Of course there was no asparagus to sell that year, but we kept down the weeds and worked the ground so as to keep it loose and give the plants a chance to grow. We also managed to do a lot of odd jobs for the neighbors, and every cent we earned we put by to buy roots.

"That second year we planted our second quarter of an acre and sold so much asparagus from the first patch that by the third year father turned over the balance of the field to us. The next year, when I entered Barnard, there was enough to buy my clothes and pay for my tickets as a commuter, but not enough for me to live in town or take part in many of the frolics enjoyed by my classmates.

"The crop for the fifth year netted just a few cents less than $251 and enabled me to come into New York for the winter months and enjoy life along with the rest of the Barnard students.

"That first quarter of an acre was planted under father's superintendence, but since then my sisters and I have had everything in our own hands. To begin with, the ground had to be thoroughly prepared, with all the roots and stumps grubbed out. We did that work in the whole patch.

"After that came the ploughing, which was done by the farmer. Then he dug the trenches about twelve inches wide, eighteen inches deep and three feet apart. These trenches he filled with well rotted manure, while my sisters and I followed behind him setting the roots about a foot and a half apart.

"The roots were covered about three inches deep with as good loam as we could buy. This was all done in April, and during the summer we kept the weeds and grass out with the hoe.

"In the latter part of the summer, when the plants had become a good yellow, we cut them close to the ground, raked them up and burned them. We then set in and cleared the patch of every blade of grass, and as soon as the cold weather came after the first slight freeze we covered the beds thick with manure to protect the roots from the severe weather.

"In the spring as soon as the ground had thawed sufficiently we forked that manure in with our digging forks and spread another coat of manure, being careful to use only the well rotted.

"The first year the shoots should never be disturbed, but the second year we always cut those that were large enough for use and found that it benefited rather than injured the plants. The third year after planting all the shoots should be cut, though we only ship those of a certain size to New York for the market.

"If blanched shoots are wanted they should be cut as soon as they reach the surface, but where the demand is for green shoots they should be allowed to stretch themselves a day or two. The blanched shoots and the green ones should never be mixed when bunching them for market. The asparagus grower who makes that mistake in the New York market will have a hard time selling.

"To bring the best prices asparagus should be put up as attractively as possible. We use only light crates, perfectly fresh and clean. These crates are just deep enough to hold the bunches in an upright position.

"Of course before bunching the asparagus must be sorted so as to have each package of a uniform size and color. The next consideration is packing them in such a way as to prevent bruising or breaking.

"Where it is to be shipped to some distance we pack a layer of moss on the bottom and top of each crate. Of course when it is only coming into New York or one of the nearby towns on Long Island that is not necessary.

"Our earliest asparagus is sold right at our door to Long Island hucksters who supply private families direct. We could get a good deal more if we should take orders and ship direct to the high priced hotels in New York, but then there would be the cost of crating and of shipment.

"On the whole I am sure it is wisest for us to sell to the hucksters at a few cents less than we would get shipping it into town. Later in the season, when we have more than the hucksters can use, we ship not only to New York but also to the canners. For this purpose only the blanched shoots are in demand, and when the season is good we have to cut the tips as often as twice a day.

"Last season we received $12 a hundred bunches for the first quality shoots from the canning factories and could have sold ten times as many as we had. The culls or tips, as they are called in the market, brought considerably less, but were well worth selling.

"The object of every asparagus grower should be to get his crop in as early as possible, but unless it is both vigorous and tender it will not bring a good price, however early it may be. There is so much asparagus shipped to New York from the South that unless the local grocer can supply just as good with the added attraction of being freshly cut he will not get the top price.

"Of course the work has kept my sisters and me pretty busy, but there is nothing really laborious about it. We wear good stout boots, short skirts and gloves, and in the summer sunbonnets. As it takes us out of doors, it is a healthful change after studying for so many hours.

"While I have never really kept count, I don't believe we work as many hours a week in our asparagus patch as the majority of our girl friends do with their athletic games. It is more fashionable to play golf and tennis than to do garden work, but I don't believe it is a bit more interesting or more healthful.

"I shall begin my medical course next fall, and when I become a full fledged M. D. I shall recommend garden work to my patients. Of course I shall make a specialty of women, and now, so far as I can judge, the largest field in New York for a woman M. D. is among elderly women, the kind that sit on the piazzas of the summer hotels and rock and tell each other of their numerous ailments. I am convinced if they could be induced to get out and do a little garden work in the spring and autumn they wouldn't have so many pains and aches to talk about."